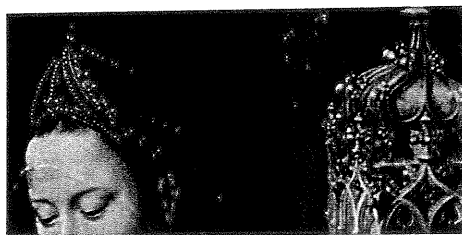
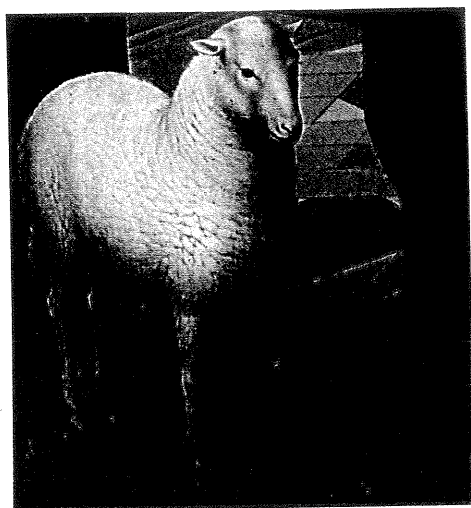


THE BIBLE AND THE SAINTS

Flammarion Iconographic Guides



NOAH

REPRESENTATION AND ICONOGRAPHY

The Nine Heroes are depicted as early as the fourteenth century (miniatures in Tommaso di Saluzzo, *Le Chevalier errant* (1394, Bibliothèque Nationale, Paris; *Tenture des Neuf Preux*, tapestry, c.1385, Cloisters, Metropolitan Museum of Art, New York; sculpture group, *Neun Helden*, Town Hall, Cologne; stained-glass window, Town Hall, Lüneburg).

Cross-references: David, Joshua, Judas Maccabeus.

Bibliography: F. Küsthardt, "Die neun guten Helden", *Zeitschrift des Vereins für Hamburgs Geschichte*, 7, 1883.

NOAH

Latin: Noe; Italian: Noè; Spanish and French: Noé; German: Noah.

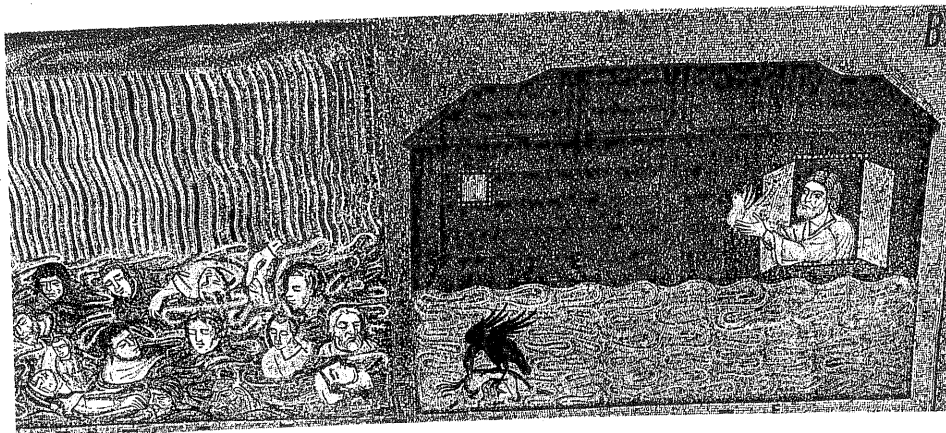
TRADITION

Noah, the Patriarch and descendant of Seth, is the hero of the Flood (or Deluge) and hence one of the main characters in Genesis.

The Flood

Man has gone forth and multiplied over the face of the earth (Gen. 6:1). The Lord sees that "the wickedness of man was great" (6:5) and decides to wipe out all living things from the face of the earth for, he says, "it repenteth me that I have made them". Only Noah finds grace in his eyes, so the Lord commands him to build the Ark, a boat made of pitched gopher wood. This will safeguard him, his family, and one couple of each animal species from the waters which are to "destroy all flesh". Once the Ark is sealed, the "windows of heaven were opened" (7:11) and "all in whose nostrils was the breath of life, of all that was in the dry land, died" (7:22). But God remembered Noah and "made a wind pass over the earth and the waters asswaged" (8:1). After forty more days, Noah opened a window in the Ark and "sent forth a raven which went to and fro ... [and] he sent forth a dove ... and, lo, in her mouth was an olive branch" (8:7-11). At the end of the Flood, Noah emerges with his family and all the beasts "after their kinds" (8:16-19). Through his three sons, Shem, Ham and Japheth, Noah is the ancestor of postdiluvian man.

Noah: the Flood
End of the eleventh century
(detail). St Mark's, Venice.



REPRESENTATION AND ICONOGRAPHY

Throughout history, Noah has been depicted with a long beard, he is the very person who concentrated their efforts on three

The Construction of the Ark

In paleochristian and early medieval art, Noah is depicted as a large chest, and then as a kind of ark proper and in the Renaissance the Ark (Raphael, Loggia, Vatican Museums). The construction of the animals two by two species included is generally full

The Flood (Gen. 7:11-24; 8:1-12)

The Flood lasts for forty days and nights (Gen. 7:12). The Flood (1660-64, Louvre, Paris; Uccello, 1480, shows the beginning of the deluge on the water). The retreat of the ark, however, are more often represented. The dove to ascertain whether or not the earth is dry, the ark is reputedly chooses to feed on carob (Gen. 8:11). The ark is in fact the result of a mistranslation of the branch in its beak. Medieval art often represents the behaviour of these two

Noah's Drunkenness (Gen. 9:20-21)

After the Flood, Noah not only grows old but also becomes drunk. He plants the first vine (Gen. 9:20). His drunkenness, not often depicted, is a theme in the Renaissance and in the Middle Ages. In the Middle Ages, Ham tells his brothers about his father's drunkenness, and he is depicted as naked. Ham tells his brothers about his father's drunkenness, and he is depicted as naked. Noah curses Ham and his descendants (Gen. 9:25). Noah's enemies of God (the Egyptians, the Philistines) are depicted as allegory showing the patriarchy as a scene showing his

Attributes: Ark. Dove or olive branch.
Cross-reference: Creation.

NOLI ME TANGERE

Italian: Apparizione di Gesù risorto a Maria Magdalena; French: Noli me tangere; German: Christus e.

TRADITION

The appearance of Christ to Mary Magdalene (John 20:11-18). Mark "appeared first to Mary Magdalene" (Mark 16:7). St John provides more ample detail of the tomb, weeping. In the sepulchre ... where the body of Jesus had been ... who have asked her the reason for

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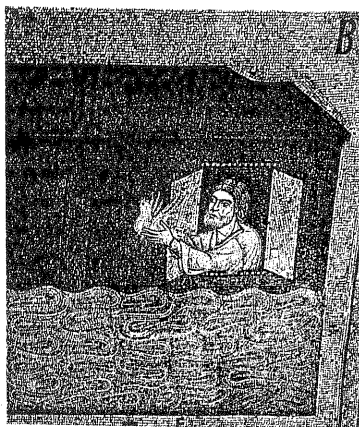
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REPRESENTATION AND ICONOGRAPHY

Throughout history, Noah has been depicted in the same guise: as an old man with a long beard, he is the very epitome of the patriarch. Artists have concentrated their efforts on three main episodes.

The Construction of the Ark (Gen. 6:14-22)

In paleochristian and early medieval art, Noah's Ark is often depicted as a large chest, and then as a kind of houseboat; it is only during the middle ages proper and in the Renaissance that it becomes a real ship. The building of the Ark (Raphael, Loggia, Vatican, 1518-19) and, even more often, the embarkation of the animals two by two are abundantly illustrated. The choice of species included is generally full of significance.

The Flood (Gen. 7:11-24; 8:1-13)

The Flood lasts for forty days and forty nights (Poussin, *Winter* or *The Flood*, 1660-64, Louvre, Paris; Uccello, *The Flood*, c.1445-7, S. Maria Novella, Florence, shows the beginning of the deluge, with people drowning and the Ark floating on the water). The retreat of the waters and the end of the Flood, however, are more often represented. Noah sends out first the raven and then the dove to ascertain whether or not the earth is habitable again. The raven reputedly chooses to feed on carrion and does not return to the Ark (this claim is in fact the result of a mistranslation), while the dove flies back with an olive branch in its beak. Medieval art produced many scenes depicting the contrasting behaviour of these two diametrically opposed birds.

Noah's Drunkenness (Gen. 9:20-27)

After the Flood, Noah not only resumes agriculture but also invents wine-growing. He plants the first vines and is the first man to drink intemperately. His drunkenness, not often depicted in the middle ages, became a favourite theme in the Renaissance and in the baroque. While he sleeps, drunk and naked, Ham tells his brothers about his misfortune. Shem and Japheth cover him with a "garment" for decency's sake, making sure that they do not look at him naked. Noah curses Ham, and traditionally his descendants are the enemies of God (the Egyptians, the Canaanites, etc.). Occasionally, a simple allegory showing the patriarch planting vines or picking grapes is substituted for a scene showing him drunk.

Attributes: Ark. Dove or olive branch. Raven. Beard. Vine.

Cross-reference: Creation.

NOLI ME TANGERE

Italian: Apparizione di Gesù risorto alla Maddalena; Spanish: Aparición a la Magdalena; French: Noli me tangere, Apparition du Christ à Marie Madeleine; German: Christus erscheint Maria Magdalena.

TRADITION

The appearance of Christ to Mary Magdalene is mentioned both by Mark (16:9) and John (20:14-18). Mark baldly states that after the Resurrection, Jesus "appeared first to Mary Magdalene out of whom he had cast seven devils". St John provides more ample details. Mary Magdalene remains alone near the tomb, weeping. In the sepulchre, she discovers "two angels in white sitting ... where the body of Jesus had lain". While she is replying to the angels who have asked her the reason for her wretchedness, she turns around and